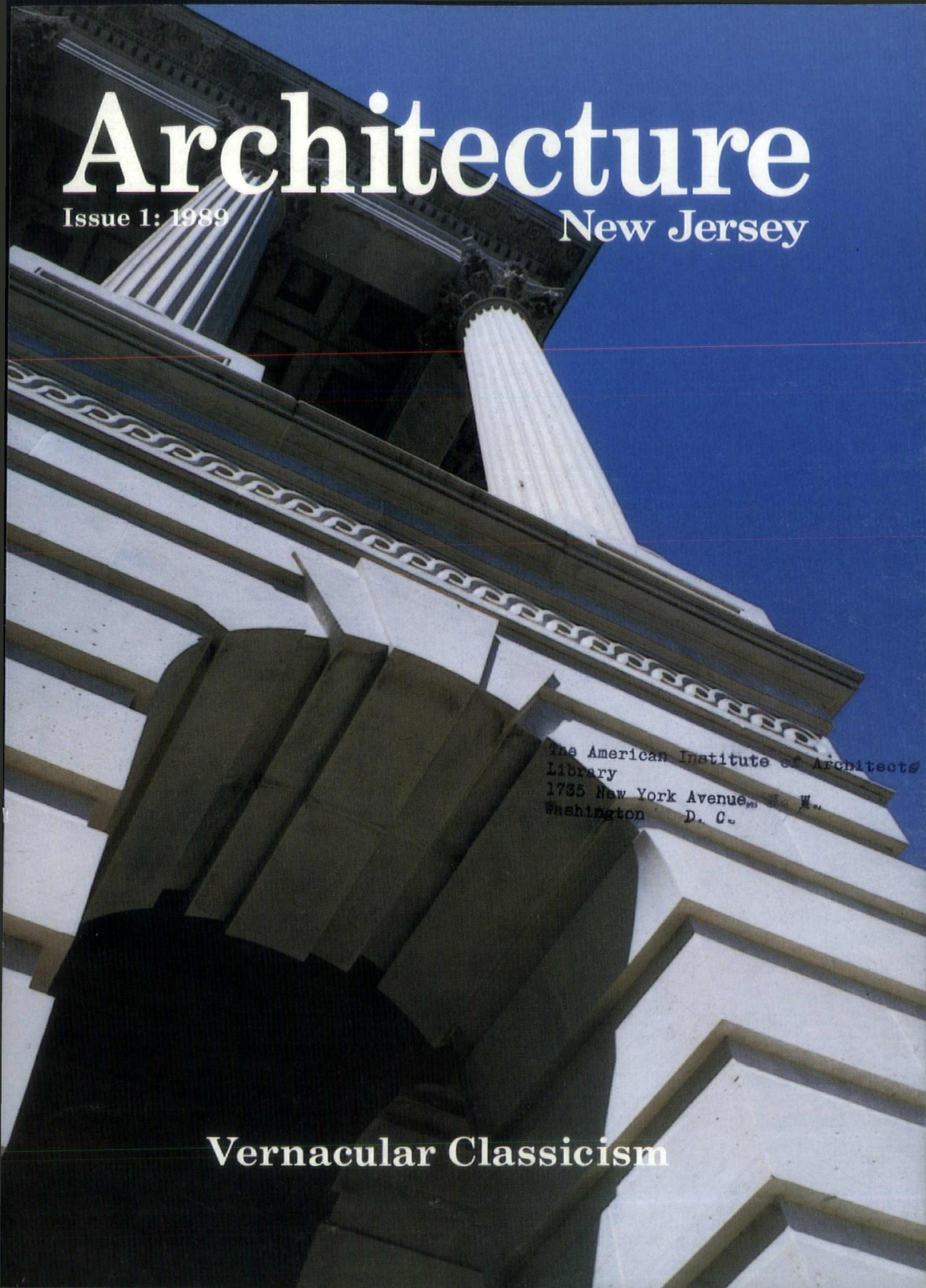
Architecture

Issue 1: 1989

New Jersey



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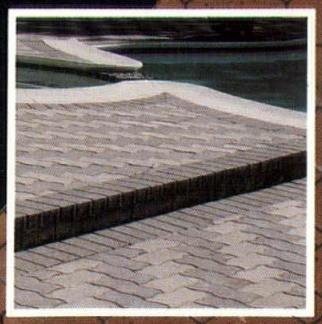

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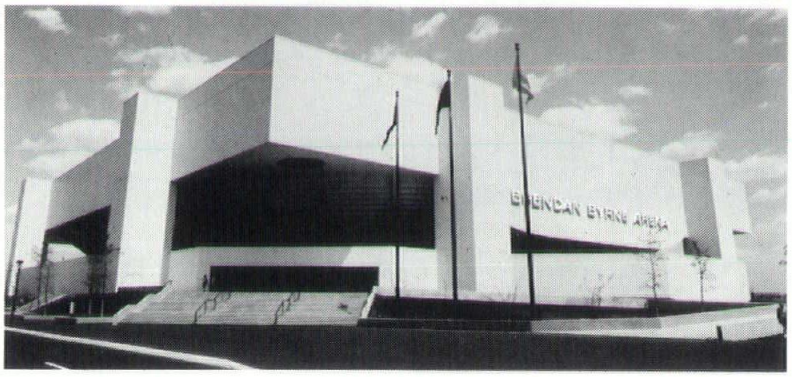

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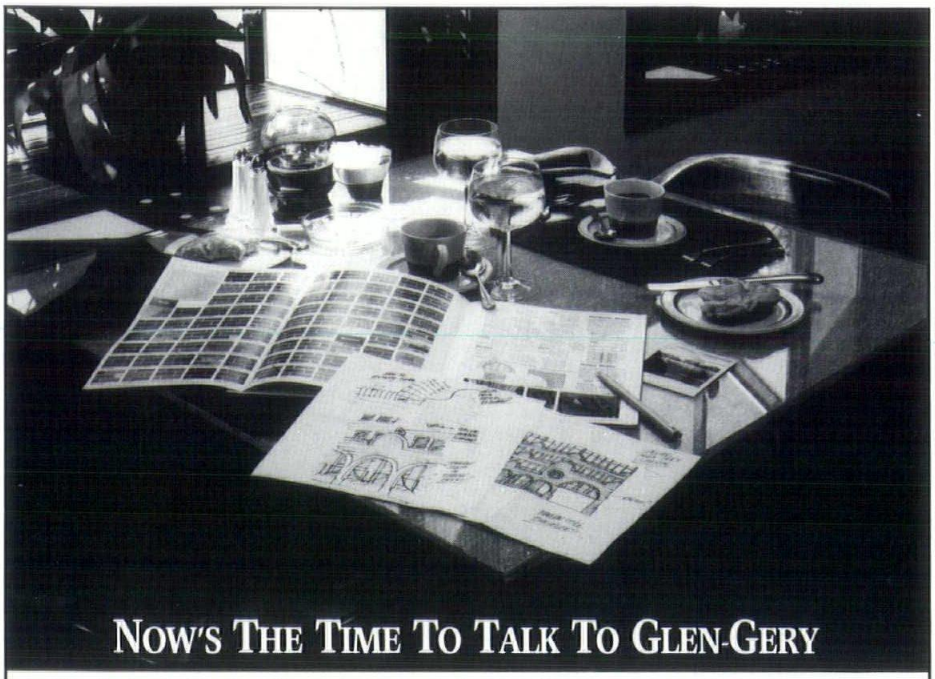

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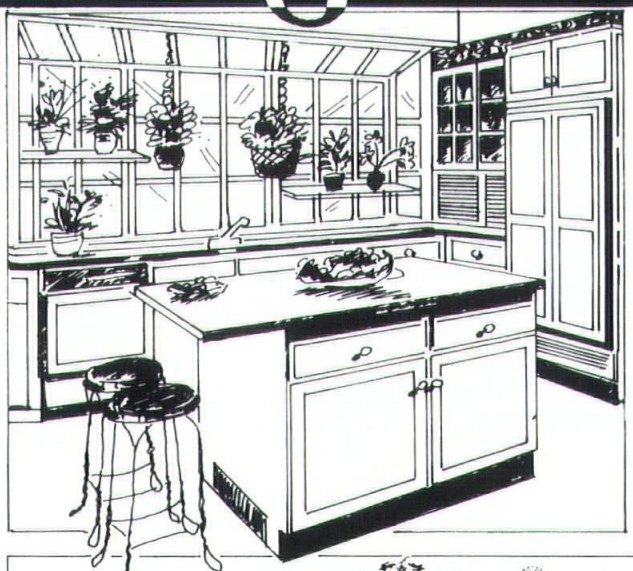

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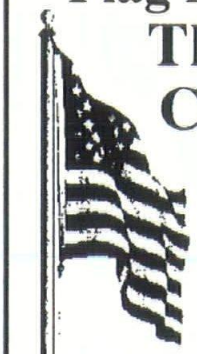

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New Jersey

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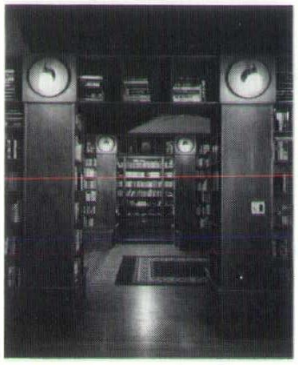

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Cover: A nontraditional view of the U.S. Capitol, which distorts the rigor of the classical style and symbolizes an architect's more idiosyncratic vision. (Photograph: Philip Kennedy-Grant)

Architecture New Jersey (USPS 305-670) is a publication of the New Jersey Society of Architects, a Region of the American Institute of Architects. It covers projects of current interest, news of architects, and issues in architecture. The purpose of the publication is to increase public awareness of the built environment.
The publication is distributed to all members of the New Jersey Society of Architects, to consulting engineers, to people in fields related to architecture, and to those leaders in business, commerce, industry, banking, education, religion, and government who are concerned with architecture. Views and opinions expressed in **Architecture New Jersey** are those of the writers and not necessarily those of the New Jersey Society of Architects.

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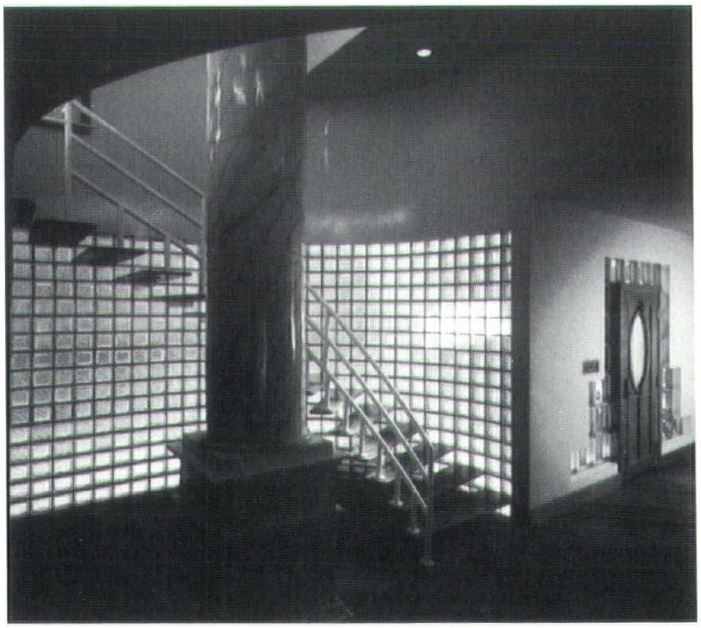

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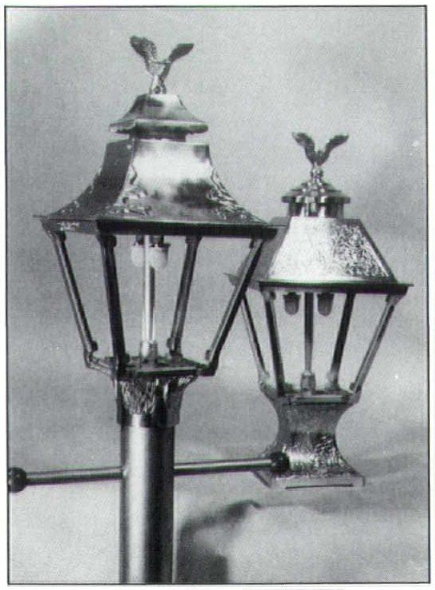

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Editorial

In the last several years architecture has become fashionable. Newspapers, magazines, and television have focused attention on architecture, and celebrated architects are sought after for highly visible commissions. And not only do the architectural stars obtain more commissions in times like these, but the professionals who rarely get a mention in the local newspaper find their services more in demand.

On the other hand, with the increased visibility, or merely the greater newsworthiness, of architecture, the tendency to categorize and stereotype becomes strong. We have "movements" based on a few stylistic devices, and "trends" created by museum curators appropriating student ideas. This pigeonholing of architects and buildings too readily dismisses the intentions behind the work. Equally dangerous, as last year's "Deconstructivist Architecture" exhibition at the Museum of Modern Art demonstrated, is ascribing excessive meaning to buildings in order to fabricate a trend or style.

The buildings shown in this issue do not reveal an organized and deliberate attempt on the part of their architects to adhere to a particular style. We have passed beyond the pure aesthetic of modernism; postmodernism's zenith is behind us; and deconstructivism barely arrived before it, too, departed. We are in the midst of a pluralism that offers great opportunities for architects, and for the public.

Yet in this pluralism, we see recurring elements of classicism, adapted freely and inventively. As Sir John Summerson writes in *The Classical Language of Architecture*, "The history of the classical language of architecture provides the immemorial, the most universal and explicit model."

Philip S. Kennedy-Grant, AIA

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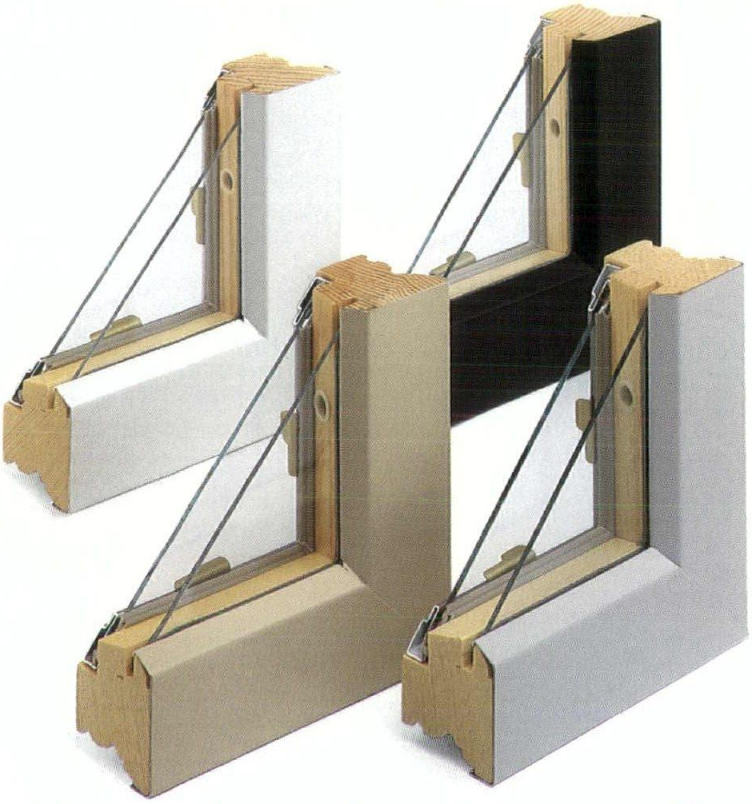

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Introduction

Traveling through New Jersey over the past several years, one cannot help but have been struck by the abundance of classical features in new buildings. Such easily identifiable elements as columns, Palladian windows, arcades, and pediments have become increasingly noticeable. Other, less obvious characteristics of classicism have also become more prevalent in current buildings: axiality, symmetry, and clearly defined hierarchies. We seem to be in the midst of a classical revival, but it is one inspired by the resurgence of traditional values, rather than by a purist and academic vision.

These references to classical architecture, although prompted by the postmodernist movement, have typically been incorporated in a more subtle, less strident manner than they are in postmodern buildings. The acute nostalgia of the past ten years—typified by Ralph Lauren advertising suggesting that an elegant (and expensive) informality is the American way, by the rise of "classic rock-and-roll" radio, and by the return to respectability of realist painting—has taken longer to be realized in architecture. Now it appears that we are beginning to witness the result of the conservative national swing that brought Ronald Reagan to power and kept him there. The architecture shown on the following pages reflects much of this return to tradition.

In this issue, our annual presentation of current projects by NJSA members, we discuss the themes and characteristics that are common to many of the designs. The projects, though, were not selected for their adherence to stylistic criteria; rather, the editors chose these projects for their general excellence.

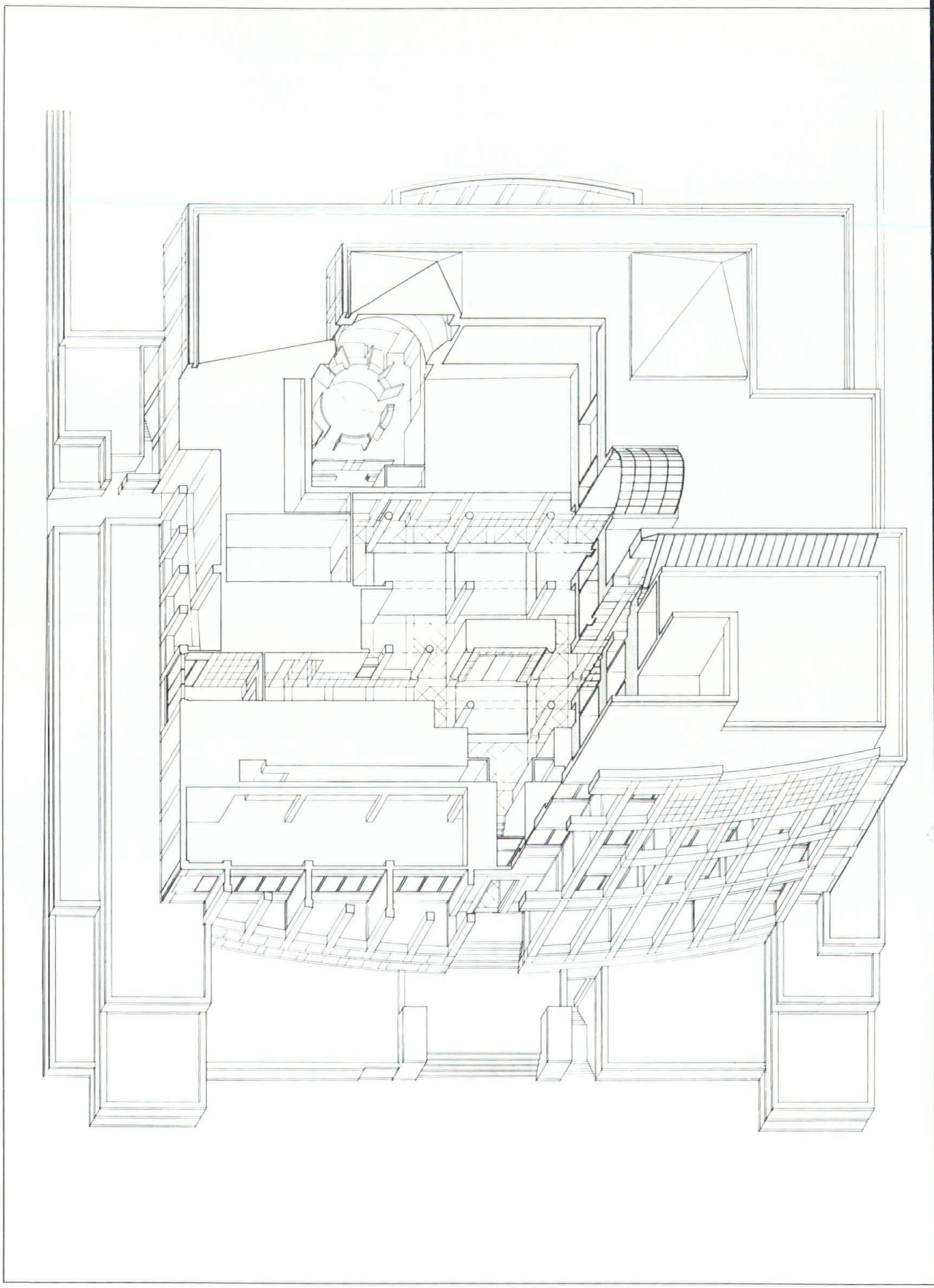


Fig.

Vernacular Classicism

By Philip Kennedy-Grant

Several years ago Charles ncks, the prolific British writer d architect, guest-edited an is-e of *Architectural Design* titled Free-Style Classicism." In this sue he addresses the origins as ell as the current state of clas-cal architecture. Among the eatest problems he perceives the inability of a variety of arned people to agree upon definition of classicism. As ncks admits, the unstated truth that "all periods of architecture ave classicizing elements." The ggestion is that, despite the mber of people versed in clas-cal theory, there is no authority, t even Prince Charles, with the wer to say what is and what is t classical.

Classicism is not, therefore, an clusivist tradition, but an in-usivist one. In this country par-cularly, where we have thor-ghly embraced formal classi-sm for our greatest civic build-gs, the classical language has me to symbolize democracy, d by extension our architects lieve that the classical architec-ral style belongs to all of us. he majesty and power of the S. Capitol (fig. 2) is clearly vis-le, but so too is the accessibility d openness of this temple of de-ocracy.

The first United States public ilding to take the form of a assical temple was Thomas Jef-rson's Virginia State Capitol (fig. 3), modeled after the Maison Carrée at Nîmes.* The Virginia State Capitol has inspired countless neoclassical buildings, civic and otherwise, although since its time the adherence to specific orders of classical architecture has become lax. This laxity is another indication of the democratization of the classical language of architecture. Architects and builders have constantly modified the details of buildings either for idiosyncratic reasons or for budgetary ones.

Such a process of modification is condemned by some critics. But one can also argue for the validity of invention and accent that the local talent brings to any project. What we see in this issue's selection of current work is a classical architecture of the people, not of the academy. It is a vernacular rather than pure classicism.

As J. B. Jackson correctly points out in his essay, "Vernacular," a vernacular language is "still in the process of evolving. Its syntax [is] confused, its vocabulary, spelling, and pronunciation [are] capricious, and it [is] less a work of art than a tool, a rough and ready instrument for workaday relationships and communication." Vernacular classicism is the democratization of a formal, academic, and often overbearing style of architecture.

Turning to the current work of New Jersey architects, we note a pronounced degree of classical influence in the Public Safety Building in White Plains, New York, by Geddes Brecher Qualls Cunningham. The organization of the plan, shown in diagrammatic form (fig. 4), is symmetrical, hierarchical, and axial. One proceeds from the open public front through a progressively more controlled, and presumably more restricted, series of spaces,

*Marcus Whiffen and Frederick Koeper, *American Architecture 1607-1976* (Cambridge: MIT Press, 1981), p. 103.

Fig. 2

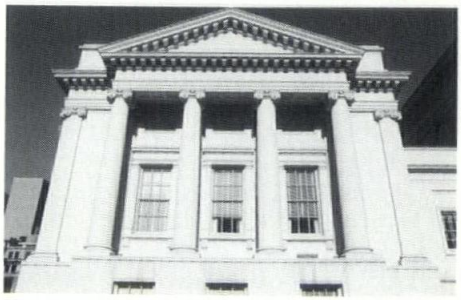


Fig. 3

Photographs: Philip Kennedy-Grant

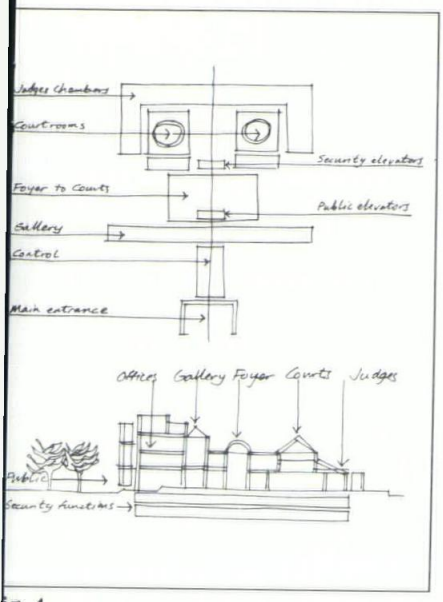


Fig. 4

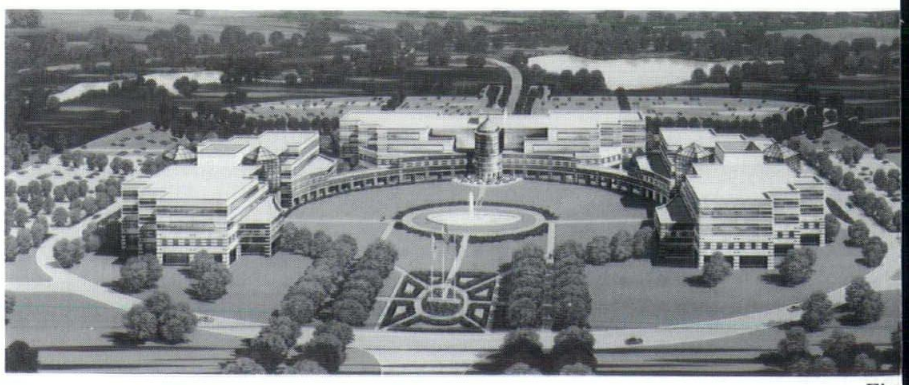
Fig. 5

with secondary cross-axes established by the gallery and the foyer to the courtrooms. The section shows the transition from the exterior public realm into the sanctum of the judges' chambers, which is also a progression from a five- to a three-story building. The functional organization is very clear and conveys a sense of density.

Classical influence is also revealed in the principal feature of the exterior, a semidetached masonry screen shown in the front elevation (fig. 5). Extending virtually the full height and width of the building, this screen wall is an abstraction of the classical colonnade. The five-story screen is composed of a pattern of squares, which are opened double height for the bottom two modules, opened single height for each of the middle two frames, and closed at the top. Whereas the facade's central entrance is emphasized by larger openings in the screen wall and a slightly raised cornice, the closure of the top squares is emphasized by their further subdivision. The topmost divided panels thus become the abstracted dentils or guttae of the classical frieze. The axonometric drawing (fig. 1) shows the degree to which the facade is connected to the main building as well as the arrangement of the interior spaces.

On a somewhat larger scale, the Holmdel Corporate Office Center by Rothe-Johnson Associates (fig. 6) repeats the themes of symmetry and axiality expressed by the Public Safety Building. Three four-story office buildings, all connected by a one-story arcade, are set in a very tight arrangement. The buildings face a public "front lawn," which is seen from a central entry that then splits to lead to the parking lots surrounding the buildings. The formality of the front lawn is emphasized by symmetrical geometric plantings, a central fountain, and the completion of the buildings' geometry by a double row of trees.

The principal elevation of the Holmdel project's central building (fig. 7) also shows similarities with the front elevation of the Public Safety Building. Here, too, is a screen wall, but it is much



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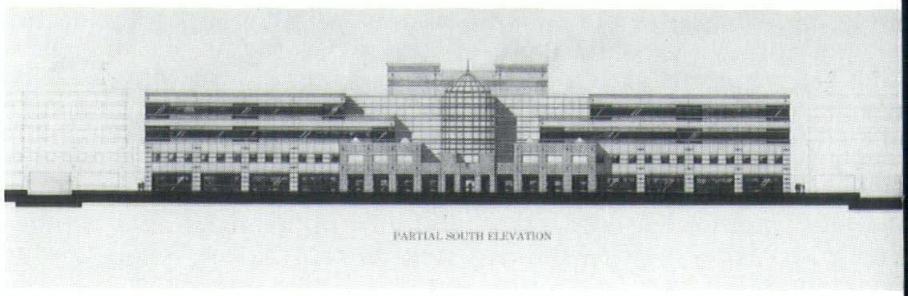

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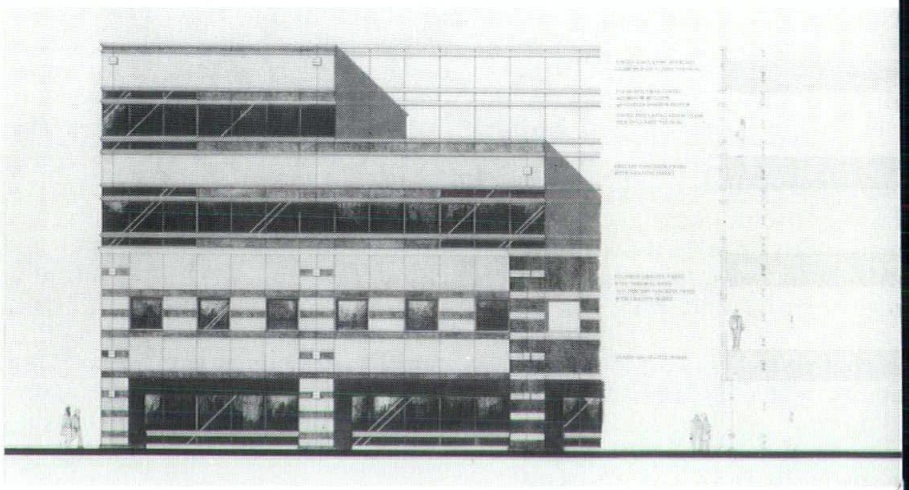


Fig.

Fig.

duced in scale. Again, as an ostraction of the classical colnnade, the elevation is layered, ith small one-story openings ear the entrance. Toward the nds of the building the suggeson of the colonnade is diminhed (though the structural bays re expressed), because the proortions become much more squat nd compressed.

The building is eroded, again ymmetrically, at the entrance to xpose a glass cylinder with a onical top. The shape is much ore sedate than that of the dome the U.S. Capitol, but symbolially it performs much the same nction. Its purpose is primarily inspire. It is likely that the cal zoning ordinance prohibits higher building, so this lofty ea had to be compressed. The sult is an elevation that looks s though the central shaft has een loaded into a long, low uncher, and the launch bay degned in setbacks to allow the khaust to escape at blast-off.

Finally, one notes that the patrn of stone, concrete, glass, and uminum is quite lively (fig. 8). he first two floors are more insely patterned, thereby mitiating the massiveness of the roportions, but the result seems bit too shrill, and the second oor appears too heavy as comared to the ground floor.

The next four illustrations igs. 9–12) depict the Camden ampus Dining Facility prosed for Rutgers by Chapman nd Biber. This is an addition to n existing building, but it seems have taken very little heed of e modern, angular design alady established. The exterior of e addition is rendered in brick ith limestone trim, and the reessed windows are subdivided nto ever smaller panes of glass. his notion of traditional deiling is well done, although the indows in the faculty dining ronda are a bit excessive. With e sharply delineated base and ornice, we again have allusions classicism. Note also that the indows are not continuous but re openings in a masonry wall, nd the depth of their recess imlies great solidity for that wall.

The interior is not as successl as the exterior. Great effort as made to bring the faculty

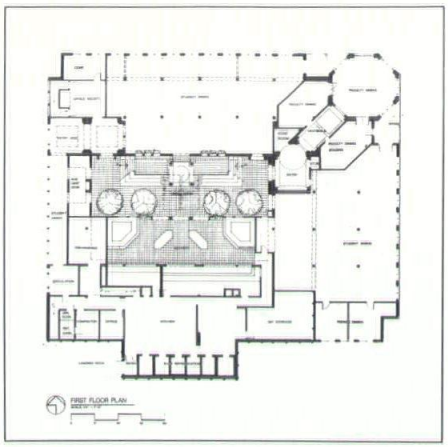


Fig. 10

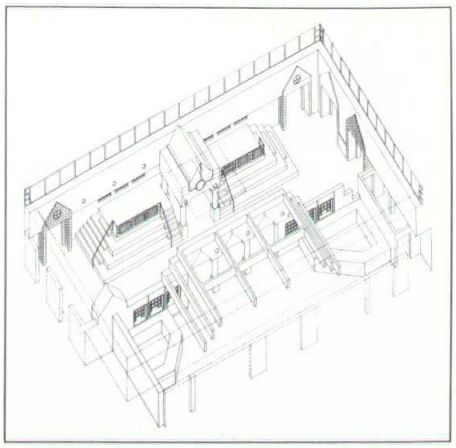
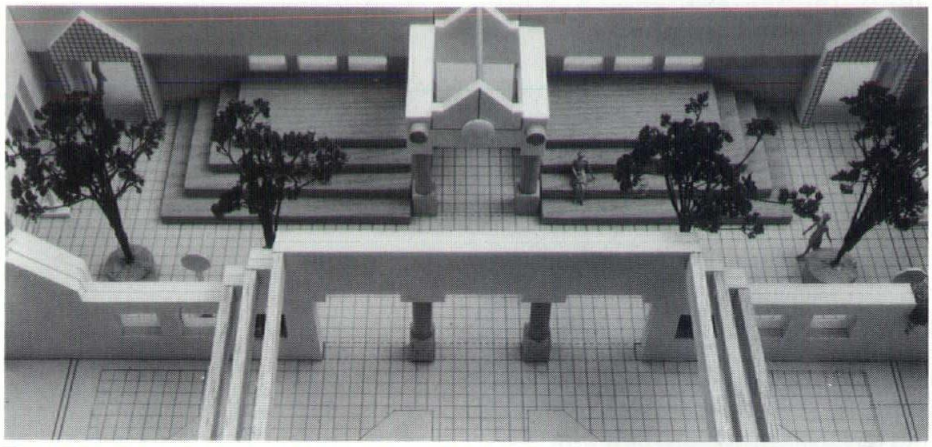


Fig. 11



Photograph: Louis Checkman

Fig. 12

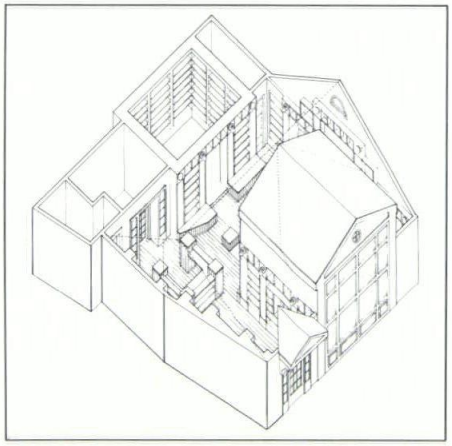


Fig. 13

Fig. 14

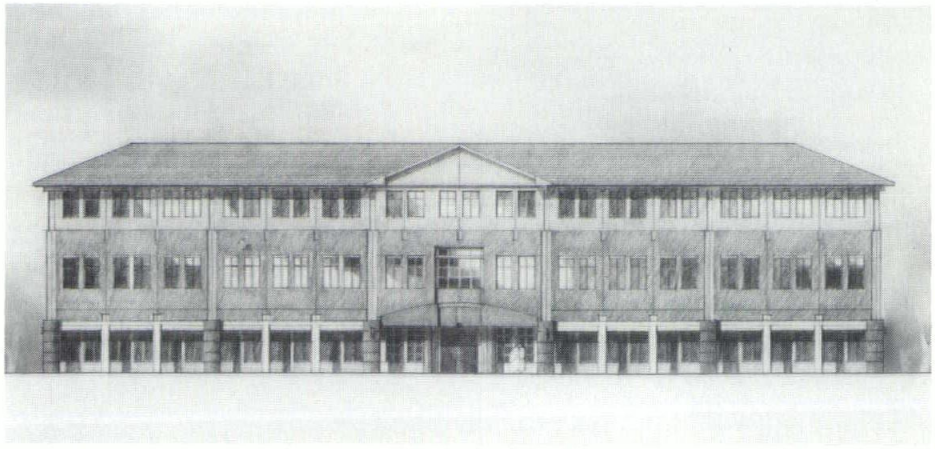


Fig. 15

dining room to the exterior corner of the building and to accommodate the angled vestibule with the remainder of the plan. The circulation area is an immense hall with a dais and a mock temple in the middle. An exorbitant amount of space is given to the dais, which seems to be primarily a place to hang out. The detailing of the temple, and the supplemental entries to the student dining areas, are clunky, cutesy abstractions. They seem to be children's blocks, so here perhaps vernacular classicism has as one of its sub-species Lego classicism.

Romo Books, a new bookstore designed by Michael Burns for an existing building in Far Hills, also expresses classical influences (figs. 13, 14). Here, the suggestion of classical columns is restrained and practical. The plan is organized as three rooms: an entrance leading to the cashier's desk and two smaller alcoves off a transverse axis. Each alcove is separated by book stacks whose construction imitates columns supporting a lintel. In place of capitals the architect has secured lights, and the plinth extends into the room to become both a display shelf and a seat for customers wishing to linger. The store is simply detailed, but its plan conveys a more complex and richer experience than the small size of the area might suggest.

One of the more ubiquitous building types of our generation

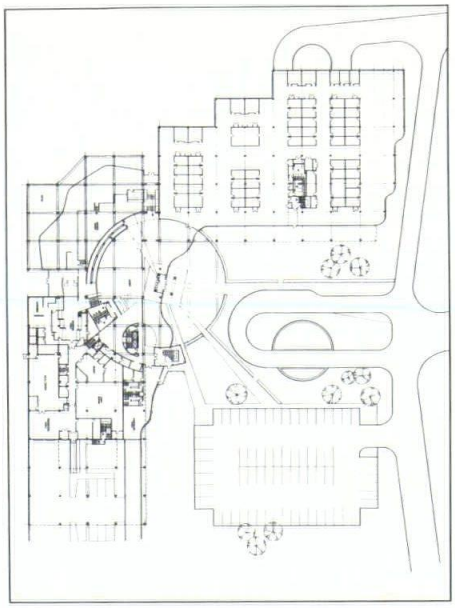


Fig. 16

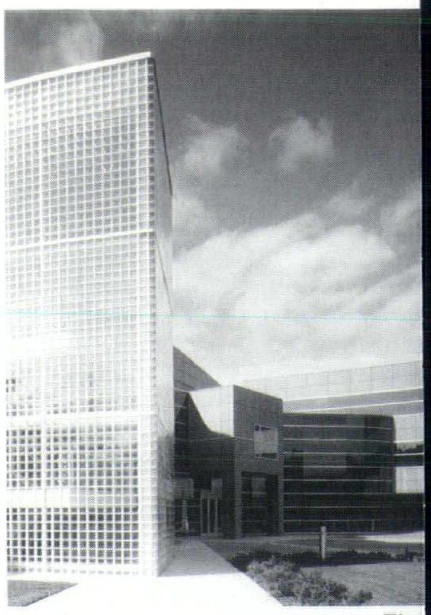


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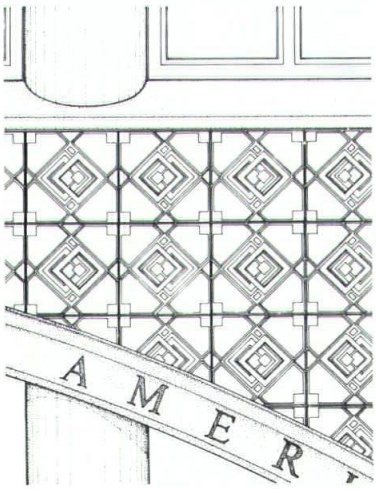
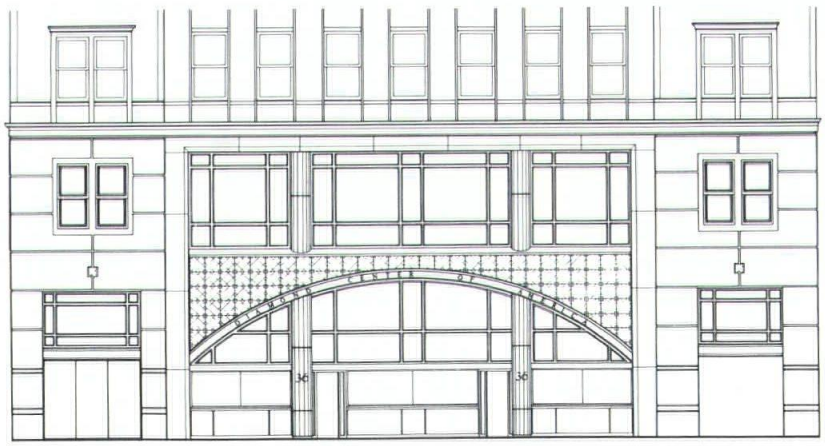
Fig.



• ELEVATION DETAIL •

Fig. 19



• ELEVATION •

Fig. 2

as been the suburban office ilding. Typically erected on eculation, these buildings have en at best of mediocre architec- ral quality. Although there are handful of exceptions, no other oup of structures so thought- ssly fouls the built landscape of r state, and indeed virtually all suburbia. (See *Architecture ew Jersey* 2:86 for an extended scussion of these buildings.)

It has become increasingly ob- ous that the combination of onomic conditions and public saffection has begun to change e way these buildings look. The rst factor is that there are fewer fice building commissions and eater competition to secure em. Second, fewer prime sites e available that are unemcum- red by restrictions in lot size, ape, or wetlands zoning. Third, nce communities are more vocal out what they want and more ssimistic about the quality of mpleted projects, they scrutin- e the projects more carefully d delay the approval process. nd finally, architects and their ients seem to have recognized at they must pay attention to ch concerns as ornamentation, man scale, and the importance symbolism.

The Raintree Village Office ilding in Freehold Township g. 15), designed by Kehrt Shat- n Sharon, resembles the Holm- l Corporate Center in several spects, even though it is much haller (one three-story building

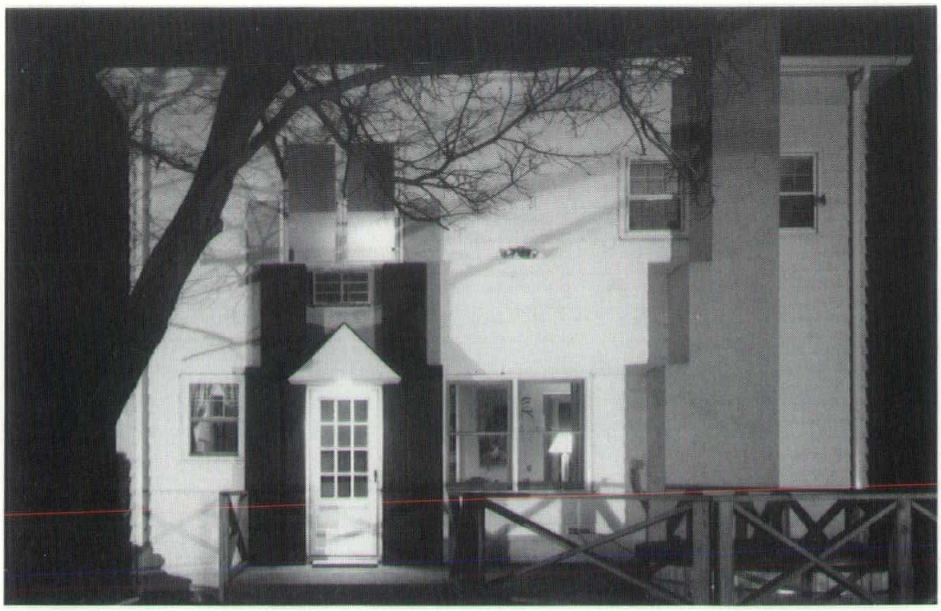


Fig. 21

Fig. 22

g. 23

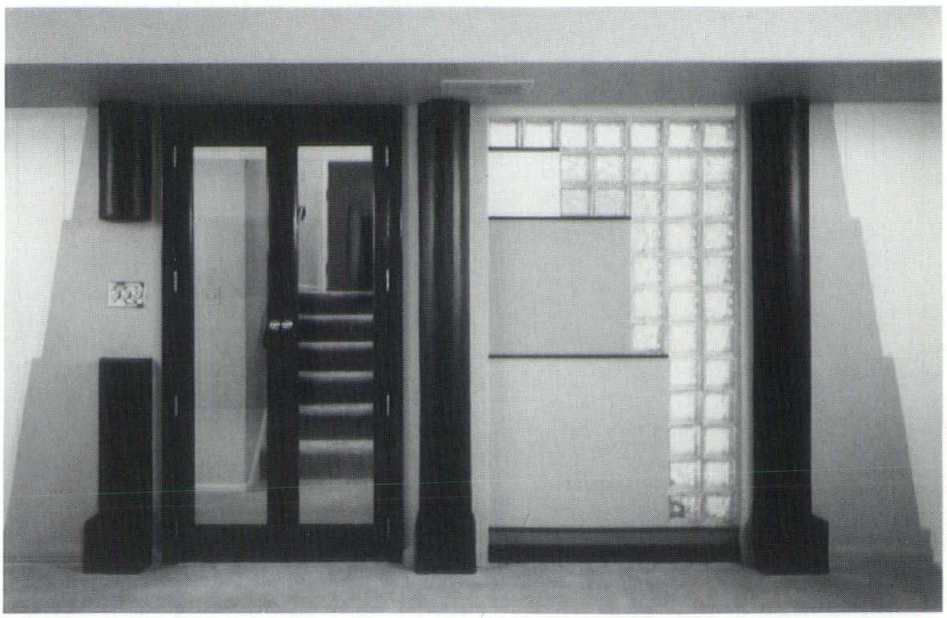


Fig. 24

Photographs: William Taylor

Photograph: David Whitcomb

of 57,000 square feet). It features a precise five-bay elevation, as is suggested in the Holmdel project, and its central bay contains the obvious entrance. A trellis, similar to Holmdel's arcade, extends along the facade of the building. The elevation is polychromatic, ostensibly to relieve the effect of a long, flat facade, and insets in the surface add decorative interest.

In one respect, the Raintree Village Office Building distinctly differs from the Holmdel Corporate Center. A hipped roof with an overhang presents a more accessible and conventional image to the public. The roof is interrupted at its entrance to form a flat gable, which together with the emphasized column spacing completes the suggestion of a temple front.

The most striking example of a project that remains staunchly modernist is the new Hertz Headquarters in Park Ridge, by Berger Associates (fig. 16). This building is an expansive and complex exercise in design that begins by accepting the current limitations of suburban office buildings. The exterior of the L-shaped building celebrates the limits of the three-story height by emphasizing the horizontal planes with bands of stone and decorative pin-striping against the reflective dark glass.

The complexity of the design becomes apparent with the ov entrance drive, placed slight off-center. Marking the entran is a granite box portico, whi punctures a two-story, curviline glass wall that itself breaks t rectangular grid of the offi block. On first examination, t portico and the stair tower, e closed in glass block, seem phy ically unrelated (fig. 17), but, the floor plan shows, the entran serves as the focal point of a lar circle, and the stair tower (as we as the adjacent paving) defin the circumference. The lobby (fi 18) is a two-story space with sweeping ramp, structural co umns, clerestory windows, ar patterned granite flooring. Y

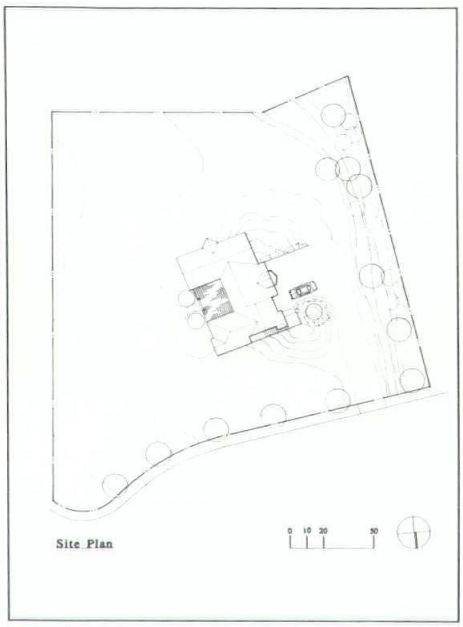


Fig. 25

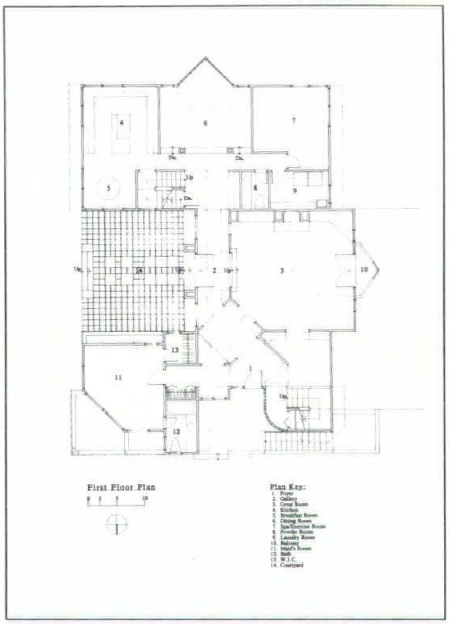


Fig. 26

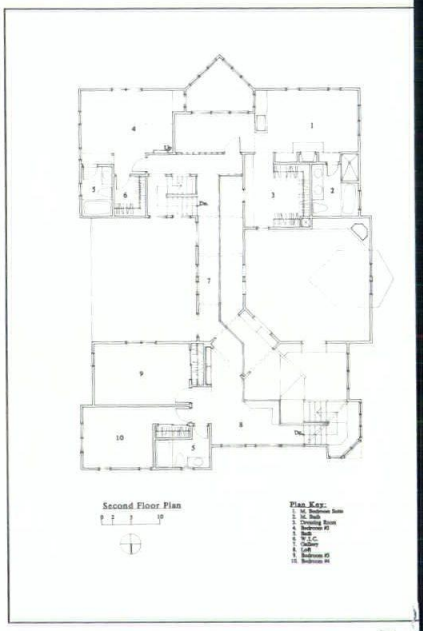


Fig.

Fig. 28

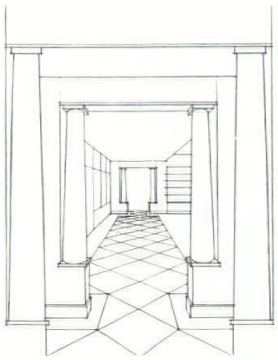
Fig.

n though the circular form of lobby may suggest a classical unda, the design never wavers m its modern aesthetic.

n contrast to these newly con-ucted suburban office build-s is Saphire Associates' main-or renovation for an urban mmercial building, the seven-n-story Diamond Center in w York City. In addition to en-ncing the interior space, the hitects were required to rede-n the exterior (fig. 20) to create image of stability and secur- and also a sense of freshness d originality. The design solu-n is a tripartite organization an elevation defined by granite umns and spanned by a shallow limestone arch. The two-story, glass-filled opening is framed in granite and has a rusticated granite base. The spandrel is filled with terra-cotta tiles (fig. 19). This combination of rich materials and symmetrical organization is the result of the architects' stated intention to develop an "innovative application of classic architectural forms and materials."

Although most of the classical aspects of architecture discussed here are idiosyncratic, or are at the very least equally "vernacular" and "classical," a strong current of academic interest in classicism exists. An example is the Stillman House in Princeton, a Cape Cod-style house to which Jeffrey Hildner has added an orchid room, study, and breakfast room. This modest project is more postmodern than classical, but it shows the degree to which classical elements are typically abstracted and their scale changed to create a symbolic architecture.

The two-story addition (figs. 21-24) juxtaposes the ideal and the real throughout. Finished in aluminum siding, the addition includes an overscaled portico at the back door to suggest a front to the garden. This portico is rendered in colored stucco, as are elements of the orchid room (fig. 22), to emphasize the addition's divergence from the traditional



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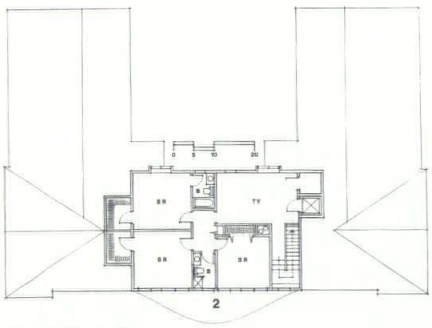
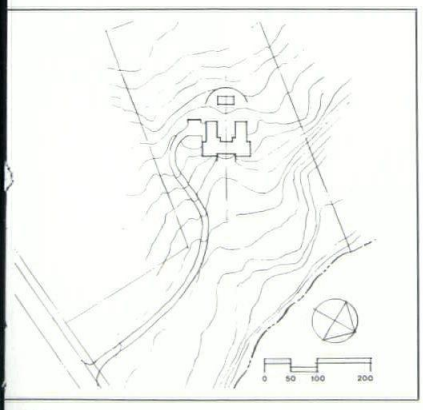
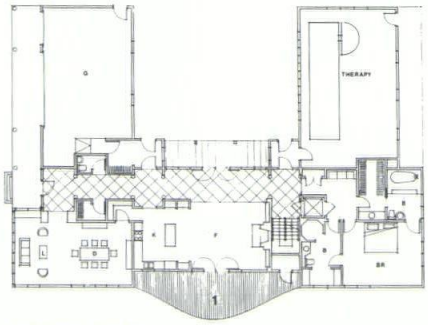


Second Floor Plan

Fig. 31



g. 32



First Floor Plan

Fig. 33

Entry Elevation

. 34

Front Elevation

Fig. 35

vernacular style. The eaves of the stucco gable room are detailed to emphasize a triangular form, the quintessential shape of a house's roof. The corner pilasters, also of stucco, suggest that the addition is essentially a separate pavilion, although for reasons of utility the openings have been filled in with aluminum siding and double-hung windows.

The renovated interior (fig. 24) reveals the continuation of this theme of contrasts. The passage between the entry hall and living room is a pair of French doors, lacking muntins and painted a color boldly contrasting with that of the walls. The sidelight is glass block, with painted, stepped panels that repeat the contrasting colors and stepped forms of the rear elevation. The interior doorway is framed by cylindrical columns with heavy but plain bases and no capitals. Although these columns are straight, angled areas of paint suggest a column's classical entasis. The interruption of one column for chrome-plated light switches provides yet another modern discontinuity. In fact, the entire projects suggests that the relationship between classical and vernacular is one of sharp oppositions, the celebration of which is typical of post-modern architecture.

A very different reference to the past is seen in the Wu Residence (figs. 25-29), designed by S.O.M.E. Architects to echo the picturesque shingle style popular at the turn of the century. Both plan and elevations show nooks, bay windows, and porches, all typical components of the shingle style, as is the roof, with its multiple intersections, pitch, and texture. The striking difference is the exterior walls, which are flat stucco surfaces rather than textured cedar-shingle surfaces. Their strength is a modern one of emphasized planes and large panes of glass, and is at odds with the building's historicist U-shaped plan and massing.

Unlike the Stillman House, however, where the contrast of the two styles is not only acknowledged but emphasized, the Wu Residence projects an uneasiness about whether the clash of ideas is disjointed. It is almost as though the Wu Residence had

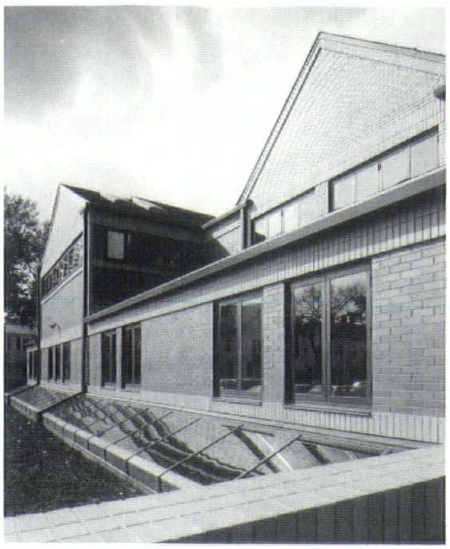
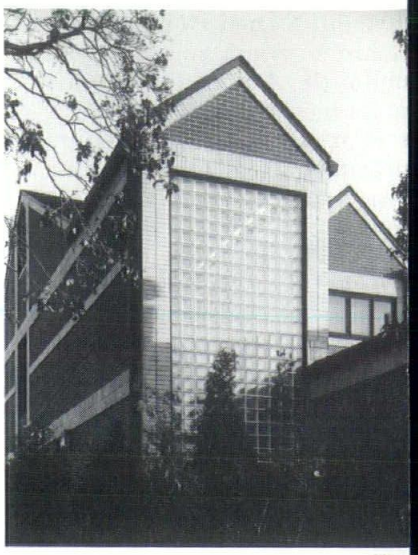


Fig. 36



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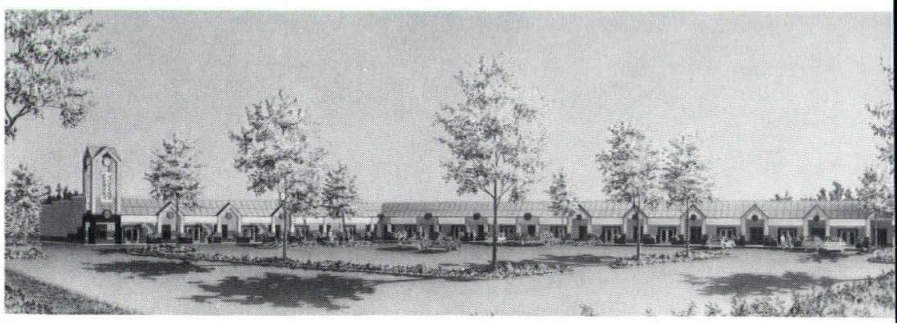


Fig.

n designed in 1905, in keeping h H.P. Berlage's effort to ow the naked wall in all its k beauty." However, Berlage ntained ornamental and clas- l devices such as capitals and es for columns, and simply t everything "fused with the surface of the wall." The hentic historicism of the Wu idence plan competes with house's wall detailing; and ures such as the steel pipes, rring to the colonial elements he shingle style, appear to be tracted cardboard classicism. nother project that seems to e an affinity with both the ngle style and classical style he Golden Residence in Wash- ton Township, by Lammay l Giorgio (figs. 30–35). This se, designed for a physically dicapped owner, is essential- a suburban ranch house with nannerist front elevation re- niscent of the Low House by Kim, Mead, and White. With rusticated base and view down illside, the front elevation . 35) combines classical sym- try and traditional house ns in a way both familiar and ng. However, the entry eleva- n (fig. 34), with high windows neath the eave, suggests a ch more modest suburban ct house.

A neoclassical influence is im- diately evident in the interior l, which has a patterned floor l paved columns on pedestals. t the plan reflects a contem- ary lifestyle by having the chen and family room at its art. A puzzling aspect of the erior is the number of doors in master bedroom suite and the

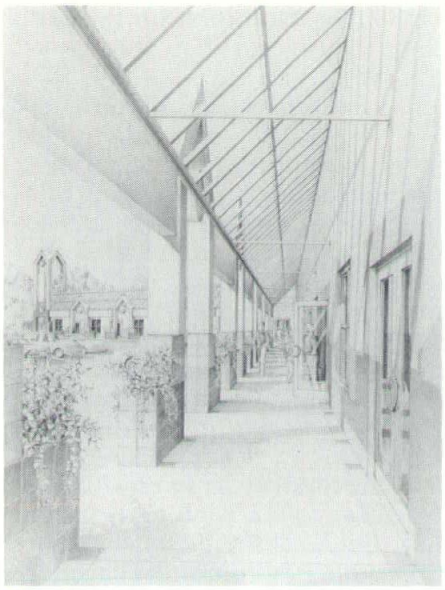


Fig. 41

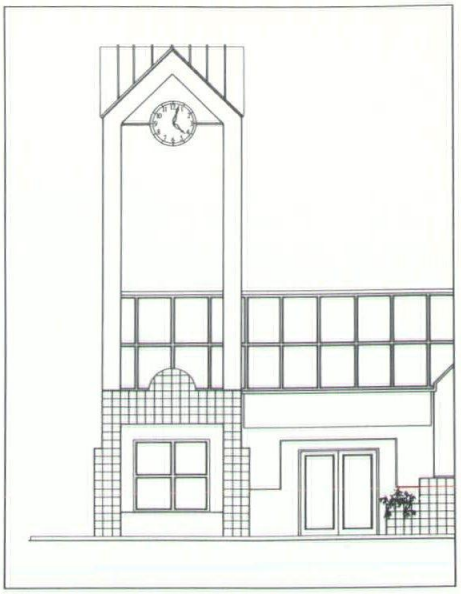


Fig. 42

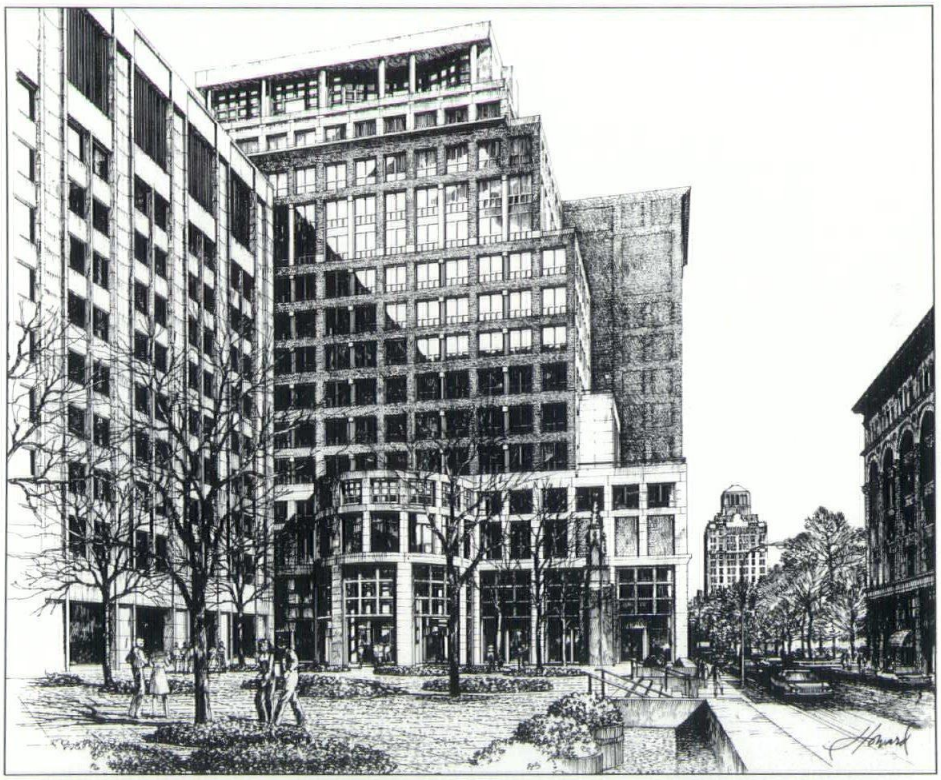
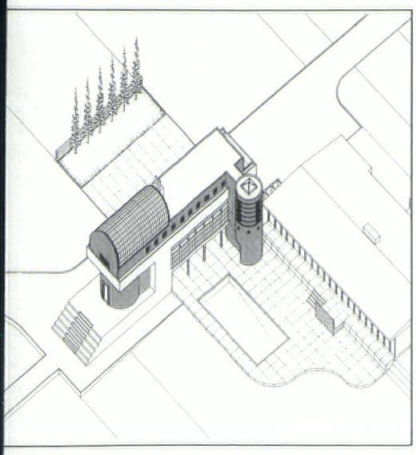


Fig. 43



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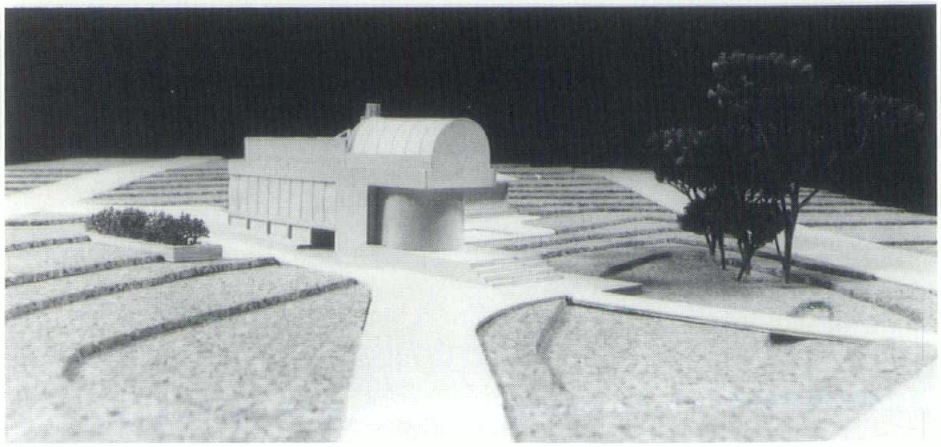


Fig. 45

number of turns required to negotiate the spaces. One would imagine that turns and doors would be reduced as much as possible to accommodate a physically disabled occupant.

Another building designed to meet special needs is the Joseph Kohn Rehabilitation Center in New Brunswick, by Morton Russo Maggio (figs. 36, 37). At the center, visually handicapped people learn how to adapt as effectively as possible to their environment. The building consists of three zones: evaluation/training labs; administrative and support facilties; and residence apartments. Because the center focuses on training people to live independently at home, the architects designed the building to have a residential character on the exterior. The overall roof form is a simple gable, punctuated by a series of cross gables that look like overscaled dormers (fig. 36). Exterior detailing of the building includes a double row of contrasting-color soldier course brick—an accent that is a good idea but seems exaggeratedly wide. The gable end with glass block (fig. 37) is well proportioned, and it alludes to the fundamental classical language of architecture in its distinct gable, frieze, and corner piers.

In his renovation to an existing restaurant, for Kleiner Brothers and Diet Works (fig. 38), architect Joe Peters has combined classical architectural elements in a way that might be considered cartoon postmodern. The building is sentially a one-story box wit new clock-tower entry, new w dows that step up from a l level, a new pyramid roof at corner, and strongly articula columns. The stepping form of windows is repeated in the ent lature above them, and the mo Ionic column at the buildin corner confirms that the int tion was not entirely serious

According to the architect, t renovation is designed to ha "Victorian charm in a mode context" without being purel Victorian reproduction. The pl ning board, though, has pressed concern that the reno tion does not seem to fit into surroundings, which includ firehouse and two run-down ea

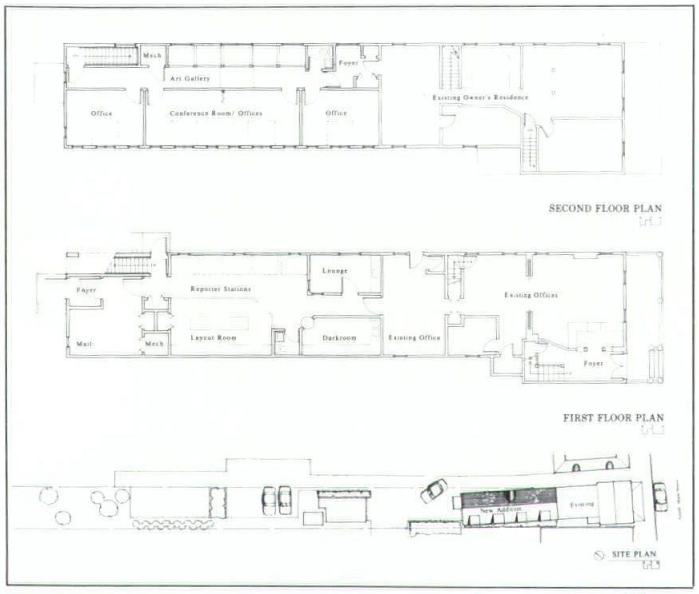
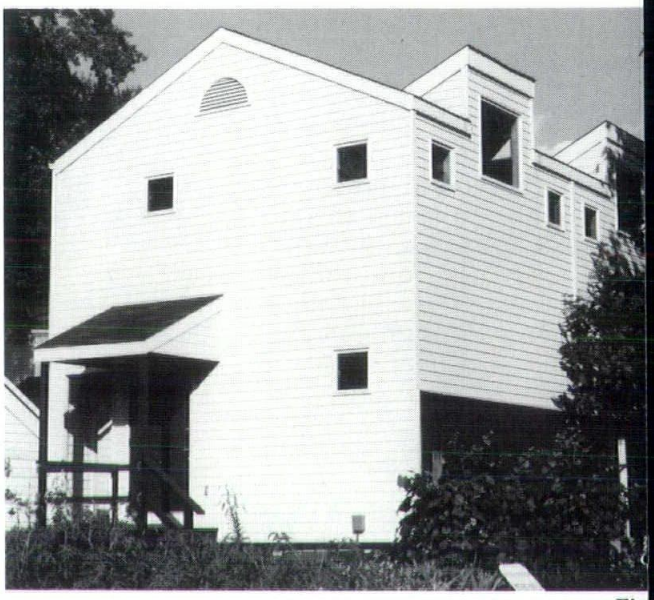


Fig. 46



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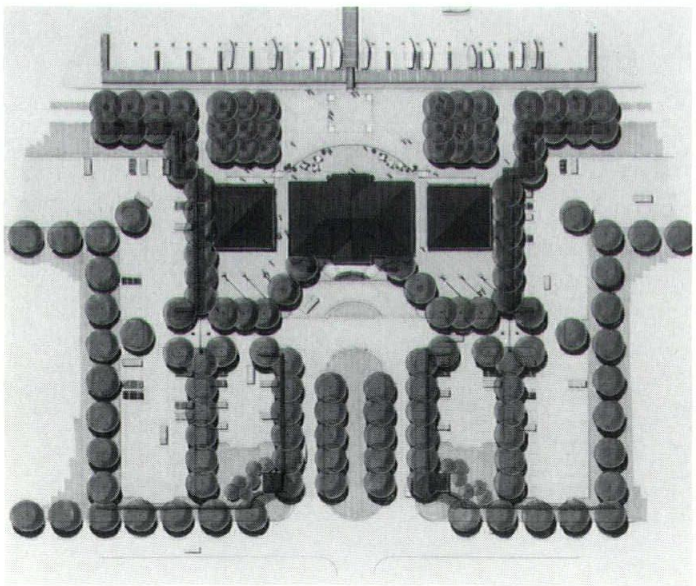
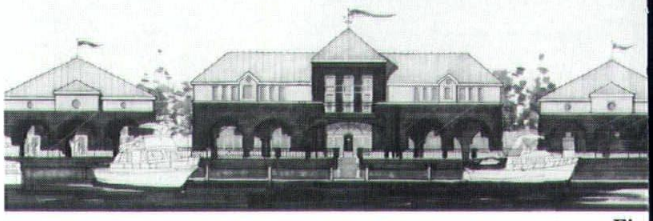


Fig. 48



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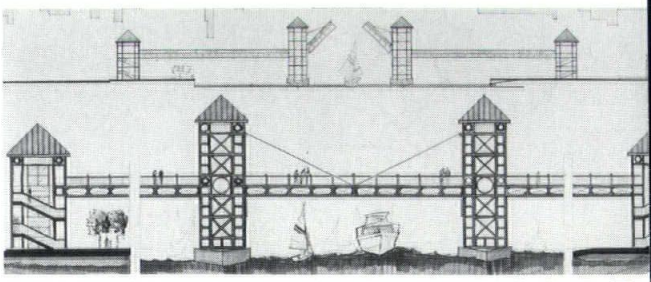

Fig.

eteenth-century buildings. A arre note is added to the draw- by the dress and vehicles of people. Certainly one ıldn't expect this building to considered historical. Could implication be that this build- is odd in any epoch?

he office of Nadaskay Kopel- Architects, on the other hand, ects an evolutionary process. the mid-seventies the firm ned in a simple, wood-frame lding (fig. 39, on right with in front). In 1982, the firm ved next door into a modernist cco-and-glass building (fig. 39, right of new gable entry). The rent expansion is finished in cco and echoes the previous lding's proportions, but it pre- ts a decidedly classic image, and the architects intend to renovate the modernist building to complete the expansion's symmetry.

The expansion features strongly defined piers that suggest columns, as well as a two-story front-door opening surmounted by a gable with arched openings. Yet this design lacks surface detail; broad surfaces of stucco with a band of accent color don't correspond with the articulation of the facade. One expects greater detail on a building of such presence, particularly since a long, controlled perspective cannot be realized. On a busy streetfront, the harsh white facade is more aloof than inviting.

In Eatontown, Saphire Associates has designed a 24,000-square-foot retail "marketplace" that uses a series of arched entries similar to the entry of Nadaskay Kopelson's office. Shaped like a bent L, the one-story Eatontown building, (figs. 40–42), uses two related forms of the arch along the front to create a continuous glazed arcade that allows light into the shops while it protects pedestrians. The arcade is a vernacular adaption of the classical stoa, albeit much reduced in visual power and articulation, and it culminates in a clock tower roughly twice as high as the entrances. More air than structure, the tower identifies the site by providing a striking architectural image on a suburban retail thoroughfare.

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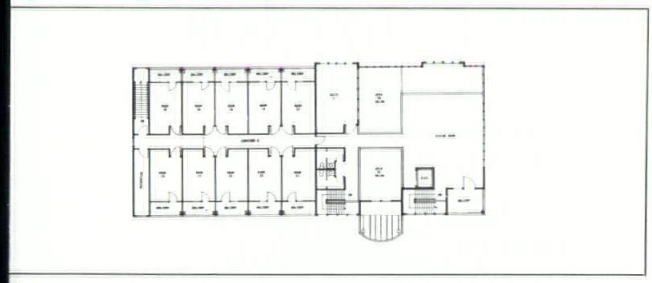

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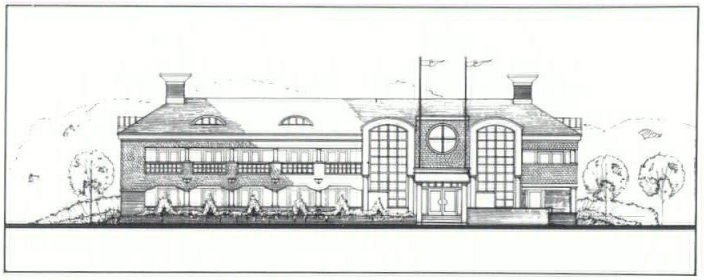
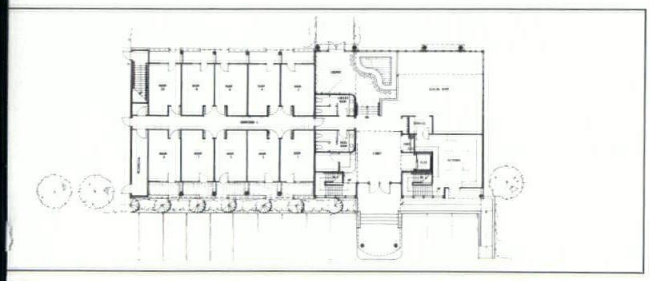


Fig. 52



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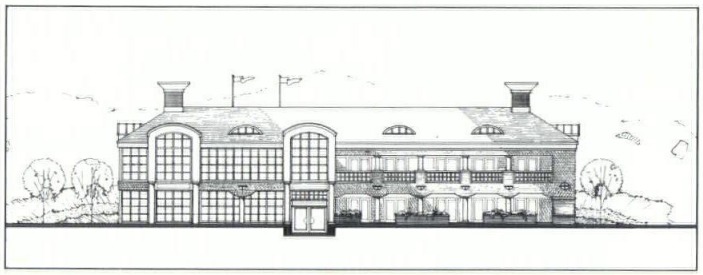
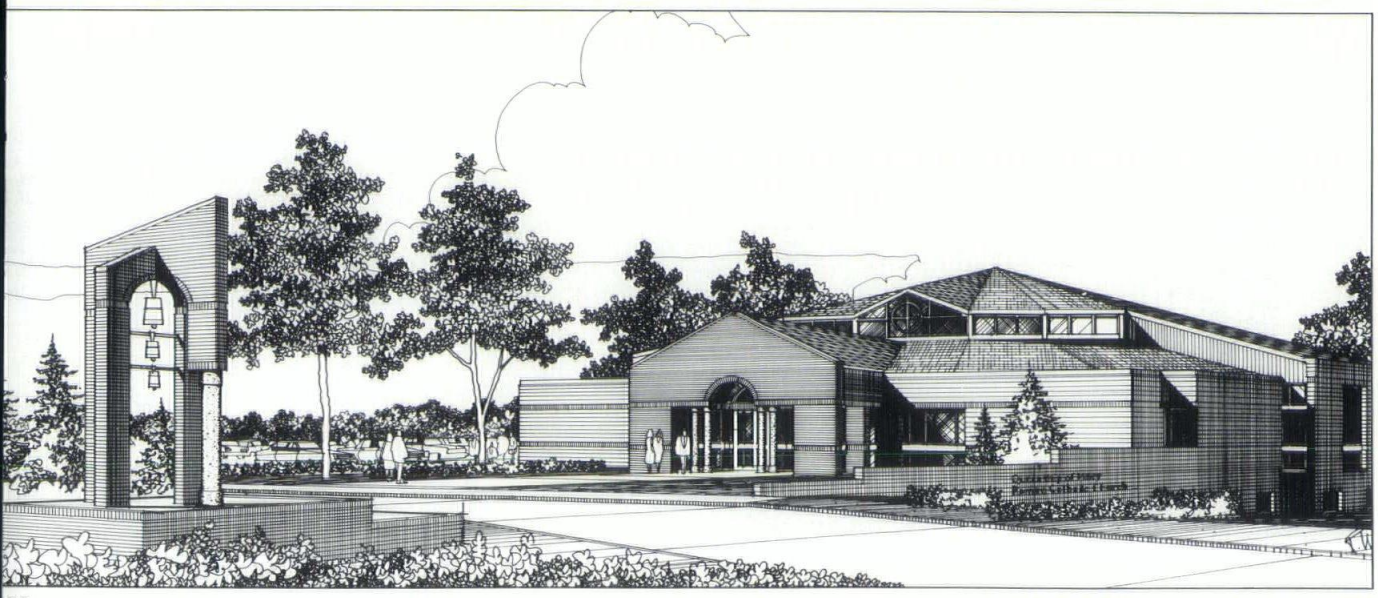


Fig. 54



55

Reviving the Art of Painted Glass

By Nora Odendd

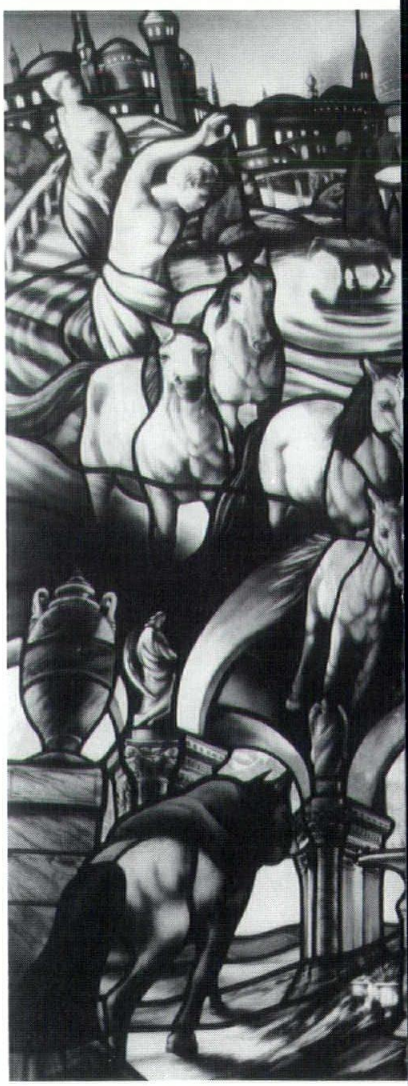
Glass artist Kenneth Leap uses an authentic medieval craft to enhance contemporary architecture. At his Runnemede studio, The Painted Window, he creates windows, doors, screens, and wall panels by painting stained glass. The methods date from the thirteenth century, but the designs are Leap's own.

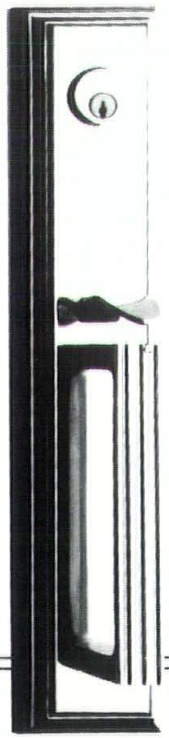
Leap, who graduated from the Rhode Island School of Design in 1986 and who holds a 1988–89 fellowship from the New Jersey State Council on the Arts, is largely self-taught in the art of painting on stained glass. He points out that there was "a dark age in stained glass between the sixteenth and mid-nineteenth century, when the Gothic Revival movement renewed interest in it," and that the turn-of-the-century work of Tiffany and LaFarge, using unpainted glass that was opalescent rather than translucent, has been a major influence on twentieth-century American glass art. Since little modern American stained glass incorporates painting, Leap turned to medieval European examples of painted glass to learn its techniques.

Following this traditional approach, the artist hand-paints glass- and lead-based pigments onto clear or colored glass and then fuses them permanently by firing the piece in a kiln. Leap uses mouth-blown "antique" glass imported from Germany and France. "It's been challenging to find contemporary applications for a method used in thirteenth-century cathedrals, because the process is virtually the same, except that I use an electric kiln," he remarks.

These contemporary applications often involve working with an architect or interior designer. Leap's designs take into consideration a building's color scheme and artworks, but most critical, he says, "is what kind of light the piece will predominantly be seen in." For instance, an exterior piece that receives direct sunli may have brighter, more inte colors. The design is also fluenced by whether the glass serves as a focal piece or ble in with the rest of the chitecture.

One recent example of Le work is a pair of front-d panels (shown below), titled *Legend of the Submerged* and measuring twenty-seven sixty-eight inches. Leap's st ing point was the house's colo a blue-grey interior and war grey exterior. "The client told 'I don't want this to look lik church window, with bright and blues and yellows,' " rec Leap. Leap's client also said t she was interested in the the of water for the piece. After so research, Leap came across Irish legend about a fairy ki





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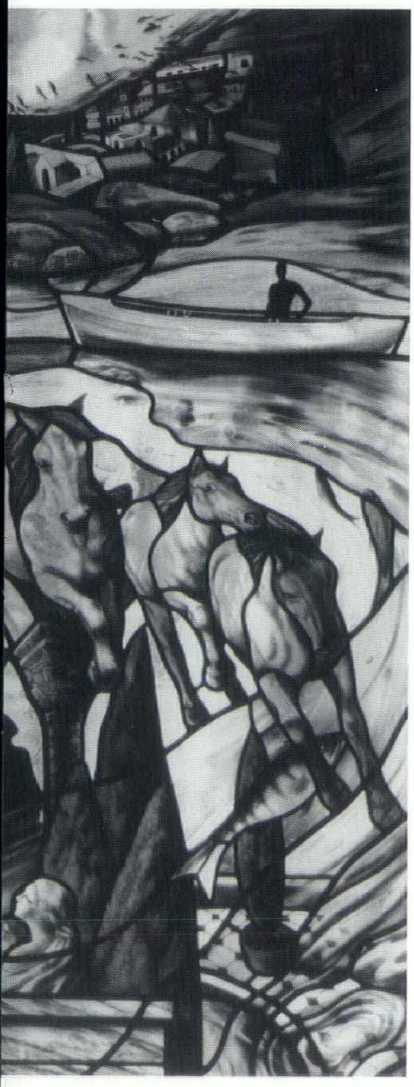
gical horse and a wondrous , flooded but left intact at the tom of a lake. "According to legend, a virtuous person can l hear the bells of the city's hedral," says Leap. "That sto- conjured up so many lovely ages that I chose it for my ign."

t present, Leap is starting a nmission for Hahnemann Hos- l in Philadelphia and is mak- a folding screen with imagery the Rhode Island coast for a w at the Noyes Museum in eanville this summer.

eap is fascinated by the dif- ences between painted glass, which light comes through the ce, and painting on canvas, in ch light reflects off the piece. y ideal project is to work with pace where all the light com- in is filtered through the nted glass," he says. "That , the glass can transform the osphere in the building." □



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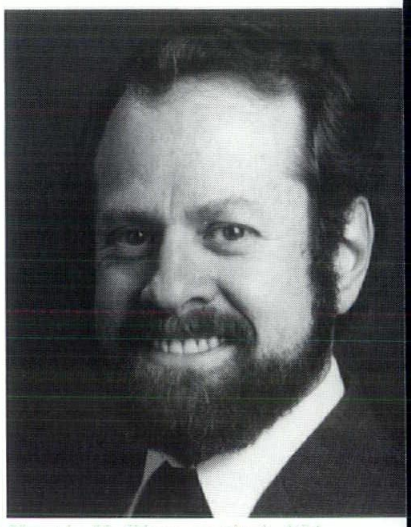
News

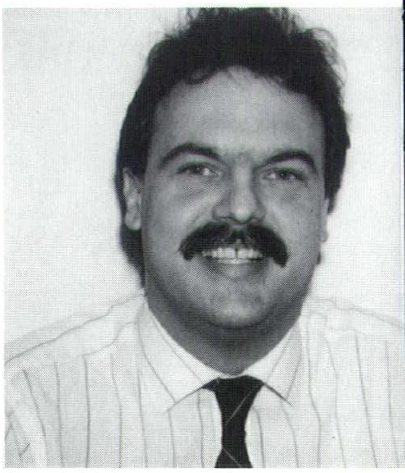
Martin Bloomenthal, AIA, sociate and specifications ma ager of The Hillier Group, spo in a roundtable conference on t impact of automation on speci cations practice at the 1988 A Expo, the annual show and co ference for architecture, engine ing, and construction. Held at t Jacob Javits Center the end last year, the conference was signed to provide AEC prof sionals with an intensive, co prehensive evaluation of the l est automation challenges a industry-wide professional pr tice issues.



Martin M. Bloomenthal, AIA

SNS Architects & Engine (Schaevitz, Napolitano, a Schwerd) is the new name of Ventura Partnership of Tena

Derek W. Meyer, AIA, h joined the Somerville firm of Ar strong Jordan Pease.



Derek W. Meyer, AIA

esigned by Frank Lloyd ght and built in 1954, the hman Wilson House at 1423 er Road will be the new Mill- e location for *Lawrence Tar- no, AIA*. Lawrence, principal arantino Architect, says, "It be a challenging opportunity ork in this exciting environ- t, while restoring it to its inal specifications."

ddes Addresses SA Conference

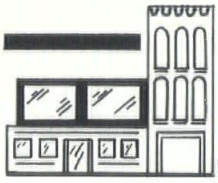
obert Geddes, founding part- of Geddes Brecher Qualls Cun- gham, addressed the future of itectural education at the nt conference of the Associa- of Collegiate Schools of Ar- ecture (ACSA) in Key West, ida.

a talk entitled "Reflections the Start of the Century," des focused on the architec- of architecture, that is, its structure, purpose, and mean- He urged architects to re- k their responsibility for the sical environment, and to ertake agressively the design uildings, landscapes, and cit- as parts of one continuous ric, rather than as disjointed ements.

eddes saw danger signs. "In past two decades," he told the ference attendees, "the core architectural thought has nged radically. The core is bipolar—design shares its er with history and theory. there are imminent dangers. l architecture become more onomous, focused only on ar- ecture, on its own history and ory?"

eddes said that to overcome s tendency "architecture needs forge stronger connections n ever before. Three connec- ns are essential: between ar- tectural practice and know- ge; between architecture and building industry; and be- en architecture and urban- n. These connections could ke architectural imperialism rthwhile."

eddes, the 1984 winner of the ard for Excellence in Architec- al Education conferred by the erican Institute of Architects l the ACSA, will be the Henry Luce Professor of Architecture,



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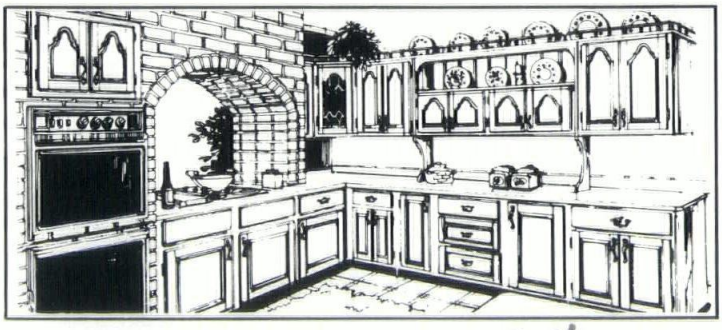

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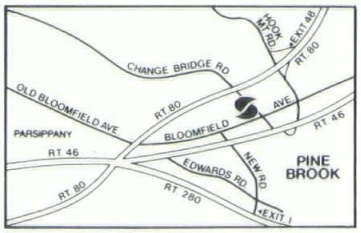

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History, and Urbanism at New York University starting in 1989. He was Dean of the School of Architecture at Princeton University from 1965 to 1982. Recognized as one of America's most influential architects and urban designers, Geddes has had his work exhibited at the Museum of Modern Art and the Whitney Museum of American Art. Last year he was sent by the U.S. State Department to discuss American architecture in Eastern Europe.

New Leadership at NJSA

The 1989 officers of the *New Jersey Society of Architects* were inducted at the annual NJSA Holiday Dinner, which was held at the Forsgate Country Club, Jamesburg, in December.

Joseph D. Bavaro, AIA, of The Hillier Group was installed as the sixty-fifth president of the professional society, which dates back to 1896.

Other officers inducted were: Herman C. Litwack, AIA, of Litwack-Shteir, Newark, as president-elect; Daniel R. Millen Jr., AIA, of The Hillier Group, as first vice-president; Michael J. Savoia, AIA, of The Hillier Group, as second vice-president; Martin Santini, AIA, of the Englewood firm, ECOPLAN, as treasurer; and Ronald P. Bertone, AIA, of the Sewaren firm, Bertone Associates, as secretary.

Edward N. Rothe, FAIA, presented a citation to outgoing p ident Robert L. Hessberger, A for "his meritorious service president during the year 19 his inspiring and successful le ership, his untiring efforts in tering closer cooperation am the membership and allied org izations, and his devotion to advancement of architecture the profession throughout state of New Jersey."

Standing: **Edw N. Rothe, FAI 1987 president Joseph D. Bav AIA, 1989 pres dent; Ronald P Bertone, AIA, 1989 secretary Robert L. Hess berger, AIA, 19 president; and Herman C. Litwak, AIA, 1989 president-elec** ***Seated:*** **Daniel Millen Jr., AIA 1989 first vice-president; Mic J. Savoia, AIA, 1989 second vi president; and Martin G. Sant AIA, 1989 treasurer.**

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JSA Honor Awards

he NJSA Honor Awards were sented at the annual NJSA liday Dinner this past Deber.

he Landis Group of Princeton s cited for its "exacting stands for architectural design and ster planning as exemplified Carnegie Center in Princeton l the Tower Center in New nswick, both of which demonate a uniquely sensitive and ctive response to rapid growth crowded area."

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ileen Watkins, art critic of the *r-Ledger*, Newark, was cited "the sensitivity, clarity and npleteness of her many arti s on the society and, in partic r, her convention coverage, ough which she has broad d the public's appreciation of hitecture and the contribution rchitects to society."

lso cited were:

omeo Aybar, FAIA, of Ridgefield, for "more than twenty years of consistent and selfless service to NJSA as committee chairman, chapter president, executive board member, NJSA president, and regional director of the AIA, and for a continuous commitment of time and energy in solving problems that face the profession and in actively supporting their solutions."

Thomas A. Fantacone, AIA, of Rothe Johnson, Edison, for "the clear, elegant, and architecturally significant design statements he has contributed to the work of his firm, which bring distinction to New Jersey's architectural community, and his tireless efforts on behalf of the New Jersey Society of Architects in creating dramatic and highly effective graphics for publications of the society."

George J. Kimmerle, AIA, of the

ert L. Hessberger, 1988 presit, and Eileen Watkins of the wark *Star-Ledger*.

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Wayne Lerman Design Group, Edison, for "his ability to combine a marked design talent with effective management, his contributions to major planning and development projects in the metropolitan area, among them Battery Park City, the New Jersey Foreign Trade Zone in Mount Olive, middle-income housing in Trenton, and the Elizabeth downtown redevelopment study; and for service to the society on both chapter and state levels."

Carleton B. Riker Jr., of the Weaver Partnership, Morristown, for "his diligent and unstint service to NJSA as an associ member for the past forty-t years, for his active participat in the Newark Suburban Chap and for securing advertising the *NJSA Handbook*, enablin to become one of the archite

Hugh N. Romney, AIA, Lawrie and James Arch Kerr, AIA/Emeritus.

Robert L. Hessberger, Hank DiPasquale of the Boro o Freehold, and James J. Ramentol.

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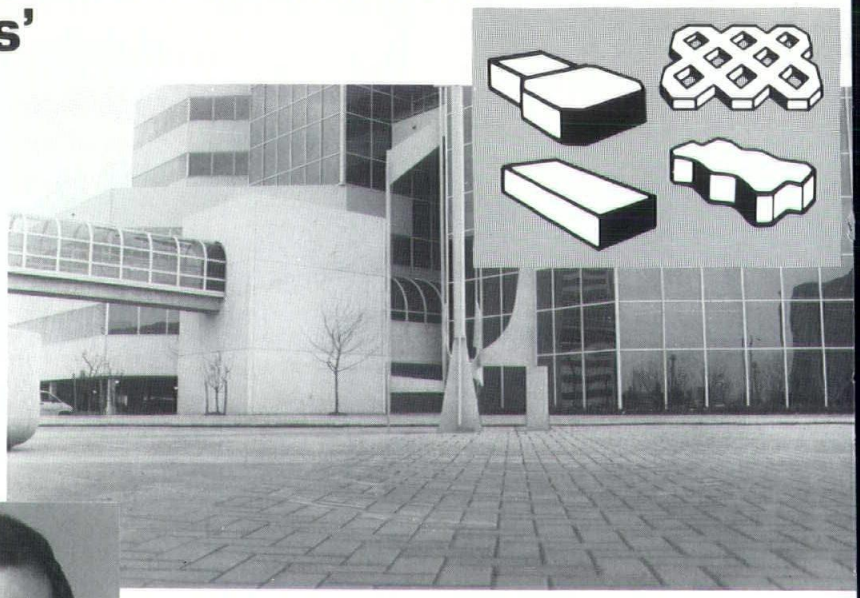

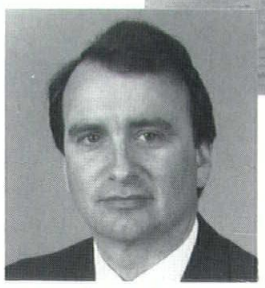

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of Princeton; and Hugh N.
ney, AIA, of Hawthorne. □

Left to right: Romeo Aybar, FAIA, George Kimmerle, AIA, Thomas Fantacone, AIA, and Carleton Riker.

Robert Steinhardt and Peter Clark of The Landis Group.

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Continued from page 21

The new Stern School of Business will complete New York University's campus quadrangle near Washington Square (fig. 43). Designed by Geddes Brecher Qualls Cunningham in association with David Paul Helpern Associates, the sixteen-story building is scheduled to be completed in September 1991. This simple, but very successful, urban building avoids pretension and has a clear exterior organization. It relates well to the buildings it abuts—the red sandstone Tisch Hall and the brick-and-limestone Shimkin Hall—both in its fenestration and its brick, limestone, and granite materials. The entrance is marked by a rotunda, an extension of the four-story granite and limestone base that contains the academic facilities and that is similar in character to the screen wall of the Public Safety Building discussed above (figs. 1, 5). The entry, which cleverly uses the adjacent plaza, creates a strong impression, and the combination of building setbacks and base, shaft, and capital subdivisions reinforces the idea that this building is a thoughtful reinterpretation of the paradigmatic urban skyscraper.

In Rumson, Jay D. Measley has designed an addition to the existing Hiatt House (figs. 44, 45), a modular ranch house built in 1954. Set at a right angle to the original building and connected to it by a hinge, the new three-story wing sits at a right angle to the original structure and contains a garage, living room, dining room, kitchen, and master bedroom suite. According to the architect, the addition "explores the notion of monumentality by way of evocative iconography. The assemblage of parts is composed of abstract primal architectural signs and forms to become what is at once simple in form and complex in its references." But is this assemblage appropriate to both the existing house and its surroundings? As the architect intended, the addition is monumental, but its monumentality is arrogant and aggressive.

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The relation of the new fron the house, the changing pers tive upon approach to it, and formation of the pool and ter protected by the flanking bu ing are all successful and telligent aspects of this des but they are diminished by addition's alienation from context.

Another addition, designed Thomas Kocubinski, is for a bu ing housing a weekly newspa Sited on a long, narrow lo Allentown, this two-story a tion (figs. 46, 47) had to fi with the buildings of the rounding historic district. addition's plan is organized corridor that parallels the dr way. A narrow atrium all north light to enter the build and connects the two floors ually; all rooms are reached f this atrium and the corridor. the exterior, the roof p matches that of neighbor roofs, and clapboards are in k ing with the predominant l siding. On the south wall (fig a six-foot-high lattice border itates a residential fence. large dormer windows echo monitor windows on an adjac mill.

The Liberty State Park Mar in Jersey City has been desig by Sykes, O'Connor, Salerno, zaveh Architects for the Mo Canal at the northern edge Liberty State Park. The pro (figs. 48–50) includes a yacht and marina headquarters bu ing, a 600-slip marina, a pu boat ramp and rack storage bu ing, and a section of the Hud River Walkway. The marina he quarters is divided into three tinct structures, with the flank buildings smaller and obviou secondary to the central buildi The masonry central build includes exterior arcades, arc windows, and standing se copper roofs, all features ren iscent of the park's historic tr station. The site plan is classi ly symmetrical, with a for entry drive and drop-off. How er, the pedestrian bridge, wh permits the continuation of Hudson River Walkway, is a m playful structure at the mouth the canal. It consists of two s towers and two drawbridge t ers with a structurally decorat

ne. The towers' pyramidical al roofs are supported by ab- ct columns at the corners.

nother marina, this one for elle, has been designed by lo Architects. The 13,000- are-foot project (figs. 51–54) sists of a full-service restau- with lounge and outdoor din- patio, twenty guest rooms, a ference or banquet suite, and nty deep-water boat slips. The ll-scaled building is punctu- by large, arched windows king the entry. The privacy he rooms is maintained by ing balconies to the upper rs and terraces—divided by sical columns and shallow es—to the lower-floor rooms. ar shingles, white-painted , latticework, and elliptical row windows complete the ct of traditional seaside gle-style architecture. The ding's casual demeanor seems cially appropriate for its pur- .

he final building in this group atarz Venezia's new church he Queenship of Mary Parish lainsboro (fig. 55). In accor- ce with contemporary liturgi- thought, the plan is a hemi- e, permitting the congre- on to participate in the cel- tion of the mass more than raditional cruciform plan ld. Setbacks in the plan are ctuated with glass, and the roof over the altar provides estory lighting. Yet even here architects retain traditional ents: a Palladian-style open- has been projected in a por- , with paired columns sup- ing the semicircular arch. columns, though not de- ed according to any particu- rder, have vestigal bases and tals and are repeated in the tower aligned with the en- ce across the drive. Just as use of vernacular in the mass not eliminate all references to n, neither can the use of ver- ular in church architecture inate all references to classi- style. It is as if the church ding, like some modern nuns, exchanged the full habit for ken cap and veil.

his use of classical architec- l elements in a building so ngly determined by contemporary forces suggests the power that classical language exerts upon us. Its expression is sometimes muffled and indistinct; sometimes clear and reasoned; still other times confused and indecipherable. Yet wherever we look, we find the classical language of architecture speaking to us—the language of axes, orders, symmetry, and hierarchy. Consciously or not, the work of contemporary architects keeps this profound architectural tradition alive. □

This article is based on a discussion between the author, Philip S. Kennedy-Grant, AIA, *and* Robert D. Cerutti, AIA.

Correction: In *Architecture New Jersey* 3:88, the name of the book reviewer was inadvertently omitted. The article on Robert Gutman's *Architectural Practice: A Critical Review* was written by **Caroline Hancock, RA.** In *Architecture New Jersey* 4:88, the review of *The Lost Meaning of Architecture* should have included the date of publication as 1988.

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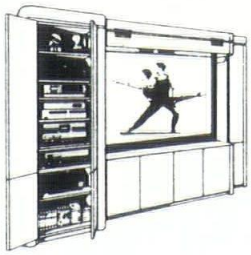

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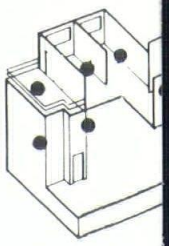

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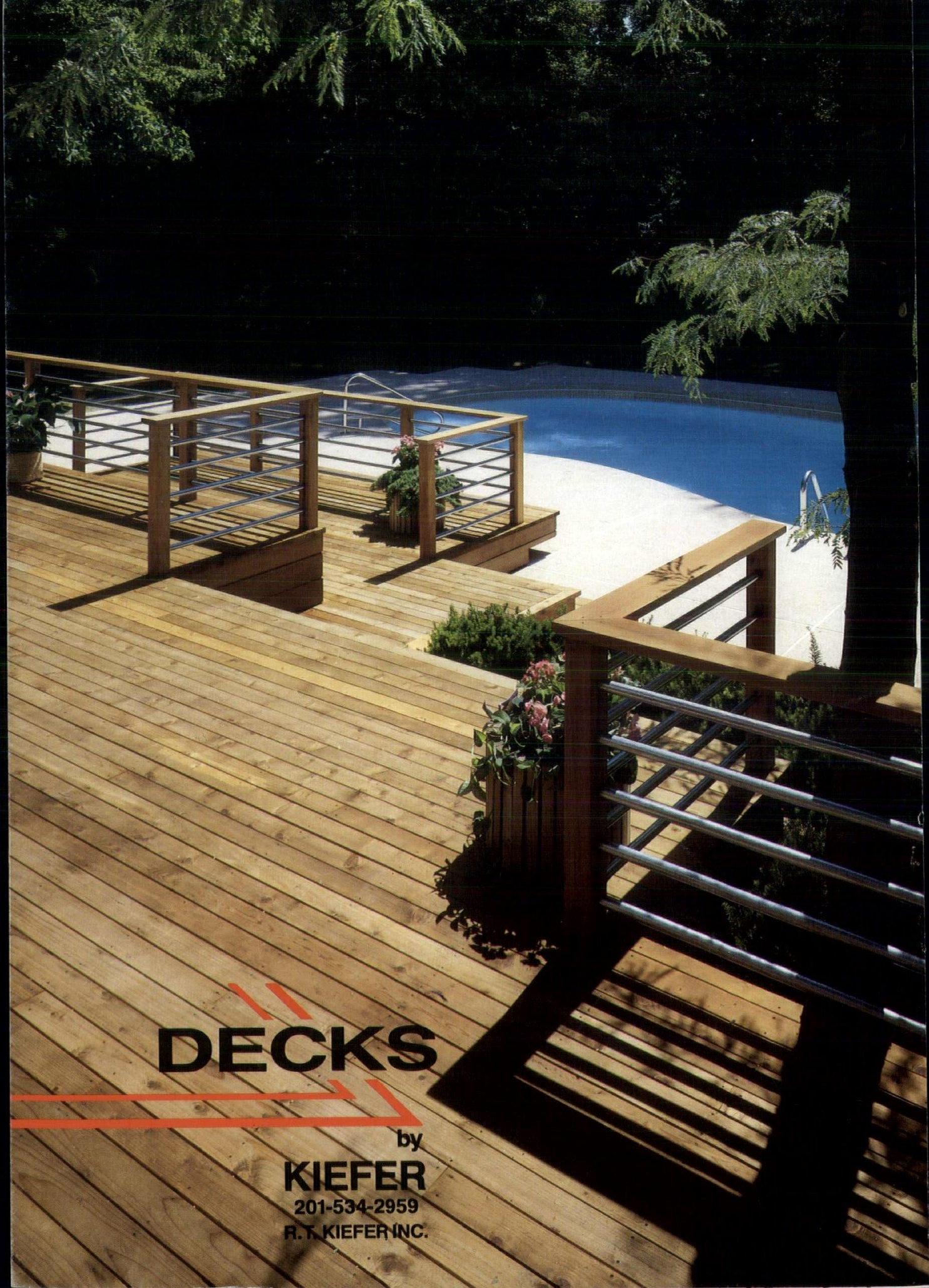
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